

‘Theekeningen’ / ‘wehavemetthedaylightbefore’.**How:**

I started with making tea stains in a sketchbook and made an animation of the evolving drawing without seeing my hands drawing it.

From this 10 drawings I picked the most suitable creatures to use as main characters in the story. I wrote the story, made the storyboard, made the puppets, shot the pictures for the cut-out picture animation of the girl. I numbered them on the back while cutting out the pictures. Before shooting the real thing I shot a test animation combining the pictures of the girl with the puppets. This was also to get used to the way of working.

I shot the puppet part of the animation in 3 days on location in Museum Gouda.

After that I shot the intro and made the drawings. After having all the material I edited it into adobe premiere.

The idea of making an music video came in halfway this process. Therefore I had more work editing it to make it fitting to the music.

Why:

I was given the opportunity to use a maquette (scale 1:10) of a big room of the Museum Gouda. I wanted to see how my tea drawings would look like if they were life-size sculptures.

This was also my change to try out puppet animation, drawn animation and how to use different techniques to make one fluid story.

It was a way to meet my creatures and show people the process of my imagination when making the tea drawings.

Observation animation**How:**

I read my observation book again, in search for good parts to visualize in an animation.

I made sketch drawings to find the best transitions. I recorded my own voice as the voice-over in English and Dutch. I made a sketch animation with charcoal , to try out the medium and to see if the combination of sound and image worked.

To make my drawings more convincing I shot some moving images to use as references for my drawings.

I set up the lights, the camera and the piece of paper in my studio and taped it all down.

The paper I used was 50x70 cm. Charcoal is very easy to whip out and reshape and therefore a nice medium to animate with. The paper gets worn out after a while because of the erasing and redrawing and erasing. In total I used circa 10 sheets of paper.

It took me two weeks of 6 till 8 hours a day to finish the drawing part.

I went into a professional sound studio to record my voice.

In Final Cut pro I putted the whole together.

Why:

I wanted to experiment with animation and spoken text. See how the animation can enrich the spoken words and vice versa.

Why drawings?

I wanted to challenge myself and get really involved into drawing, because that is my core interest.

Why charcoal?

Because it is easy to whip out and reshape and its vulnerability fits the concept of thoughts and observations

Why write the observation book?

I started the travel diary when I was traveling everyday to school. During this trips I noticed that the travelling by train gave me a good opportunity to observe the fellow travelers. During traveling people are very on their own and not really noticing the world around them. As if they do not want to be there, they all escape to someplace else. In their heads, in books, fall asleep. Maybe because it is not a place they want to be, but have to be to get to the place where they want to be. They are in between destinations, which makes them passive.

Portrait of an empty house

How:

I first went to the empty house to get inspired.

I collected my own memory and that of my aunt about that house.

I made a story board. I made the Plexiglas frame and tried different materials on it to find the best way of draw upon it.

I tried some software which made it possible for me to have live view of the camera. This way I could see on a screen what the camera saw and make the drawing on the right position for the camera's point of view. I also could use the onion skinning tool which means that I could use the picture of the first frame as reference of the second one.

I find myself sucked in the technique that it was hard for me to stuck to the story-board.

It was quit time consuming.

After shooting the scenes I edited the first part to find out that the animation on the screen was so fast that it was inimitable. This made me remake some frames in between. With the help of the soft ware (dragon stop motion) I was able to find the right spot for the camera and the frame.

Why:

The house of my grandfather was for sale and being empty for a while and I was in search for a space to use for an animation. I wanted to do something with my memories.

I wanted to play with different times and show different worlds in one image.

I wanted to make the process of thoughts while being in a space visible.